

NEW PLAYS for the SPRING NIGHTS



FAY BAIINTER WITH "THE KISS BURGLAR"



CLARA MOORES IN "A CURE FOR CURABLES"



TERESA VALERIO IN "JACK O' LANTERN"



ETHEL BARRYMORE IN "BELINDA"

THE WEEK IN THE THEATRE.

MONDAY—The Empire Theatre: Ethel Barrymore will be seen in "Belinda," by A. A. Milne. J. M. Barrie's "The Last Word" will be acted as a curtain raiser.
 The Lexington Theatre: "The Mystery of Life," by J. F. X. O'Connor, will be acted professionally for the first time.
 THURSDAY—Cohan Theatre: Fay Bainter will be seen in "The Kiss Burglar," by Glen MacDonough and Raymond Hubbard.

So this season seems likely to end as its predecessor did, with none of the fictitious brilliancy imparted by the "all star" aggregation of popular actors usually in some drama so old that it needs all their artistic lustre. Collecting the stars must be the least part of the difficulty that confronts the managers. In a theatre which has half a dozen stars to every well trained actor they must be as plentiful as the "bishops in their shovel hats" in Gilbert's couplets. Miss Taylor has gathered what would certainly be called enough to make a good mess in "Out There" if they were brook trout instead of dramatic artists, and the noble cause to which their services are dedicated will insure complete respect to the enterprise. But this crusade of the players is undertaken for patriotic benevolence and not for glory.

Probably the revival of the classics of the drama, as Mr. Corbin has suggested, must compensate for the customary springtime ballyhoo over the unprecedented gathering of the stars. Mme. Nazimova has been with the assistance of Arthur Hopkins bringing Ibsen to a new generation of playgoers who are said to crowd the gallery of the Plymouth Theatre and pore over the text in the vain effort to find some sort of an agreement between what the playwright says and the actress does. But that is not the only discord that at present prevails at the Plymouth. After garnering the fruits of his long and varied experience in the theatre—Mr. Hopkins is a veteran impresario who must already stand in the early thirties—in a book, the manager enjoys the pleasure every evening and on Wednesday and Thursday afternoons of seeing Mme. Nazimova shy every one of these rules over the New York Theatre or possibly as far as the Hippodrome when the wind is east.

With Mr. Hopkins, as with Ibsen, there is difficulty in the minds of those serious students of the drama who bring their books down with them from Columbia University. The retiring George Jean Nathan, who is ever willing to sacrifice his seclusion to set the feet of some genius tottering toward the public, wrote a preface for the manager's artistic credo. But it does not help to smoothe the wrinkled brows in the gallery. Perhaps the whole question might be reduced to mathematical form. Wouldn't this express some of it?

As Nazimova is to Ibsen, so is Nazimova to Hopkins. But that is wrong, since there is no unknown quantity in the sum. Or is it a sum at all? There ought certainly to be an unknown quantity. Then it must be Ibsen. There is nothing unknown about Mr. Hopkins. He has barred, under the chaperonage of Mr. Nathan, the crystal of his artistic heart to the world in his memories of a long career of several years in the theatre. Certainly there is nothing unknown about Mme. Nazimova. One learns her bag of tricks in a few sittings. So the sum is not real arithmetic after all.

There being but one Hartley Manners, it was probably the dearth of plays capable of successful revival that has brought the habit to an end. The masterpieces of the French theatre of the last century have been exhausted unless they be radically altered in form. It is the language of these pieces even in the vernacular that so completely unites them for the present generation. Certainly an ancient and honorable work was the play that Tom Taylor took from the French and called "The Ticket of Leave Man." It is a masterpiece of the scientific and meticulous play making of its day and thrilled generations. But the same fate would overtake any attempt to act "London Assurance" now the first minute that Grace Harkness opened her mouth. The language in this play is a lesson in how not to write dialogue, and it is curious that its unnatural imagery could have been tolerated at any time. Probably the same fatal envelope would condemn to rather ignominious failure any effort to bring forward "The Lady of Lyons" to-day.

Then there are other weaknesses in the most famous of these old boys that make them inappropriate to any managerial purposes to-day. In the play of d'Ennery, at least in the few with which the writer can claim acquaintance, the opening scenes are more interesting than those that follow. Is there, for instance, in "A Celebrated Case" any act as interesting as the prologue in "Le Bossu," which we have known under so many names, but probably best as "The Duke's Motto," there is an almost steady decline of interest from the first act. The mood of the public has changed in this particular since the plays of these writers were at the height of

most characteristic works after the Franco-German war he had scented the public demand in this particular and his works steadily increased in the possession of this modern quality. But in the famous masterpieces of the preceding half century in the theatre, whether it be "Belphegor," "The Corsican Brothers" or any of the others, the opening scenes are at least to a spectator or reader to-day more engrossing than any other parts of the play.

So there are few enough of them available now, and the English list is still shorter. When the two plays of Sheridan and one of Goldsmith have been named the end has been reached. Nobody would dare risk Sheridan Knowles to-day, and with the greatest latitude it would be difficult to add more than half a dozen "old comedies" to any possible repertoire for a season's end star holiday. Charles Froman contemplated "Rohelien" with Otis Skinner, impressed by the continued popularity of Bulwer Lytton's play in the repertoire of Robert Mansell.

The London public seems willing to accept "Money" whenever this offered as an artistic sacrament to celebrate some impressive anniversary or for a charity. Now Charles Reade's "Masks and Faces" is to be decked out with all the pomp and circumstance of London favorites, and one wonders if there will be a *Peg* to equal Rose Coghlan, who not only had every shade of the role at the end of her fingers but at the end of her toes as well. Since her famous jig was always the climax of the play when she was in it. The list of plays adapted to the springtime artistic theatre cleaning is few.

Yet Ethel Barrymore may one day satisfy her ambition to put "The School for Scandal" before the public with John at Charles and Lionel as Joseph, while she of course beautifully embodies the high spirited Lady Teazle.

Then there is the promised revival of "The Rivals" with William Collier as Bob and as many other suitable and well known actors as John D. Williams will have been able to collect by next spring. After the "Ghosts" of Ibsen have been laid long enough to pique the public appetite for the work Mrs. Fiske and Gareth Hughes are a contemplated pair in the leading roles of that revival, which should assuredly be worth seeing. Even in "Salome" the intense and moving power of the young Welsh actor cannot be altogether concealed.

THE WEEK'S PLAYS.

ETHEL BARRYMORE to-morrow night at the Empire Theatre will appear for the first time in "Belinda," a new three act comedy by A. A. Milne. Preceding "Belinda" J. M. Barrie's one act comedy, "The New Word," will be given.
 Mr. Milne, the author of "Belinda," is a new playwright. The heroine of his present play has a keen sense of humor, a nimble tongue and an ardent desire for masculine admiration and attention. It is a role that Miss Barrymore ought to revel in and that will prove a welcome addition to her rapidly growing repertoire. Important parts in "Belinda" will be played by Cyril Knightley, E. Lyall Storie, Richard Hatters, Eva Le Gallienne and Clara T. Bracy.

"The New Word" is one of the Barrie plays that was done at the Empire last spring. Its presentation again has been requested on account of its special value but at this time as patriotic propaganda. The actors in it will be Mr. Scoote, Winifred Fraser, who has been lent by David Belasco to play the part she originated last season, Philip Tongue and Mary Balfour.

The next production at the Lexington Theatre is the new mystical drama and musical novelty, "The Mystery of Life," which is said to be an unusual production. The entire work is by J. F. X. O'Connor, S. J., well known in New York as a writer and educational

teacher, as well as an orator. He has written a number of plays that have been produced over the country by amateur societies; but this is the first of his works to receive an elaborate professional production. There will be a cast of more than one hundred actors, including Norman Hackett, Julie Power, Doris Woodings, Marjorie Alwin, Anita La Salle, Rosa Munde, Menefee Johnston, Jane Hewes, Elsie Lyon Deermont, the contralto, and the child actor, Tommy Carlin. The elaborate production is in two acts and seven scenes. There will be an augmented orchestra. There are more than thirty choruses and the classic dancing has been long in rehearsal under the direction of Rosa Munde of the Metropolitan Opera House.

A new musical play, "The Kiss Burglar," with book and lyrics by Glen MacDonough and music by Raymond Hubbard, will begin its first metropolitan engagement at the George M. Cohan Theatre on Thursday with Fay Bainter in the principal role.

This favorite actress appears as the Grand Duchess of Old, from whom a kiss is stolen while she is visiting New York. The "kiss burglary" is the result of a social secretary's scheming to get publicity for his wealthy patron.

Around the incident moves fashionable life in the metropolis and in the Berkshire Hills. Brilliance of settings and costumes are features of the production, more especially in the Humming Bird Alley scene in a New York hotel and in the Della Robbia room at an inn in the Berkshires.

Smartness was the aim of the producers—not only in the extraordinary stage pictures but in the story and the music and the performance given by Miss Bainter and her associates. In the company supporting her are many New York favorites, including Harry Clarke, Denman Maye, Armand Kalke and Cyril Chadwick. The production was staged by Julian Mitchell and Edward MacGregor.

A PATCH ON ART.

Specifically the Art of Pittsburg.

The latest inhabitant of Pittsburg, town of lucre and smoke, to reach New York is William Moore Patch, producer of "The Man Who Stayed at Home."

How Mr. Patch came to get the rights to "The Man Who Stayed at Home" from Mr. Brady, how he completely rewrote the text of the play, which was originally done in New York

under the title of "The White Feather," how he produced it at the Pitt Theatre in Pittsburg, where it ran for ten weeks, breaking all records there; how he stormed Chicago with it last winter, and finally how he brought the play back to New York and put it over with a bang is now a matter of history.

Mr. Patch is president and managing director of the Fort Pitt Theatre Company of Pittsburg and New York, a company that owns many dramatic and picture interests. This is Mr. Patch's second appearance in New York as a producer. It will be recalled that he presented the first official war films of the Italian Government, known as "The Italian Battlefront," at the Forty-fourth Street Theatre last fall.

Mr. Patch says that Pittsburg has given more men and women to literature, art, music and the drama than any city in America outside of New York.

The latest example of genius born and bred in Pittsburg may be found in the triumph of Charles Wakefield Cadman, the celebrated composer of Indian music, said Mr. Patch. "Mr. Cadman's opera, 'Shewanis,' has just been produced at the Metropolitan Opera House with great success. His

exquisite Indian melodies are famous throughout the world, especially his incomparable "Land of the Sky-Blue Water." Mr. Cadman is a wonderful man and he is as simple and unaffected as he is truly great.

When Mr. Patch was dramatic editor of the Pittsburg Dispatch from 1903 to 1913 Charles Wakefield Cadman was the musical critic of the same paper and they shared their office together. This began a friendship and admiration, on Mr. Patch's part at least, which has never cooled.

Without attempting to catalogue all the celebrated men and women who came from Pittsburg, Mr. Patch Nevins, who has written so many exquisite things; Stephen Foster, composer of "Swanee River" and other melodies; Victor Herbert, who needs introduction to very few Americans; Mary Roberts Rinehart, unquestionably the best known woman author in the United States to-day, and many others.

Mr. Patch said that there was another Pittsburg man who had recently come to New York to engage in the theatrical business for whom he had a great admiration. He mentioned the name of Joseph Riter, producer of "Erstwhile Susan" with Mrs. Fiske, "Romance and Arrabella" and a number of other plays. Mr. Patch stated that Mr. Riter had retired temporarily from his theatrical activities, but would probably take them up again very shortly.

"Mr. Riter is a very unusual type of man," said Mr. Patch. "Happily he is possessed of unlimited means, and is therefore able to give full rein to the talent he possesses in so far as the stage is concerned. I predict that he will do big things. Naturally he has taken up the theatre not to wear out his old clothes but to make money. But I think he is really in the thing for the love of it. He is the most generous and honest individual I have ever met; his life is given over entirely to the service of other people."

Mr. Patch said that few New York people realized what a remarkable Pittsburg was in so far as its past and its present are concerned. He is somewhat backward in music, he admitted, said Mr. Patch, and especially since the Pittsburg Symphony Orchestra under the direction of Emil Haur was disbanded.

PLAYS THAT LAST.

Astor, "Fancy Free"; Belasco, "Polly With a Past"; Bijou, "A Pair of Petticoats"; Broadhurst, "Maytime"; Booth, "Seventeenth"; Casino, "Sealed Orders"; Comedy, Washington Square Players; Cohan, "The Kiss Burglar"; Cohan and Harris, "A Tailor Made Man"; Cort, "Flo-Flo"; Eltinge, "Business Before Pleasure"; Empire, Ethel Barrymore; Forty-eighth Street, "The Man Who Stayed at Home"; Forty-fourth Street, "Hearts of the World"; Globe, Fred Stone in "Jack-o'-Lantern"; Gaiety, "Sick-a-Bed"; Hudson, "Nancy Lee"; Hippodrome, "Cheer Up"; Knickerbocker, Gerard's Four Years in Germany; Liberty, "Going Up"; Lyric, "The Cailloux Case"; Lyceum, "Tiger Rose"; Morosco, "Lombardi, Ltd."; Maxine Elliott's, "Eyes of Youth"; the Park, "Seven Days Leave"; Playhouse, "The Little Teacher"; Plymouth, Alla Nazimova; Princess, "Oh, Lady! Lady!!"; Thirty-ninth Street, William Hodges, "The Servant in the House"; and Winter Garden, "Sinbad" with Al Jolson.



MARGARET FARELEIGH and JOSEPH MACAULAY AT THE GREENWICH VILLAGE THEATRE.



JOBYNA HOWLAND, RALPH KELLARD and CHARLOTTE WALKER IN "NANCY LEE"



ADRIENNE MORRISON and EDITH WYNNE in "THE SERVANT IN THE HOUSE"